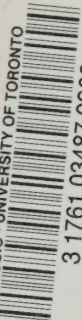


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Heseltine, Philip  
[Songs. Selections]  
Songs

M

1620

H59B6



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# WARLOCK SONGS



BOOSEY & HAWKES





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*George Lambert*

Winthrop Rogers Edition

# SONGS

BY

# PETER WARLOCK

Boosey & Hawkes, Ltd.

*London · Paris · Bonn · Capetown · Sydney · Toronto · Buenos Aires · New York*

# Philip Heseltine

(1894-1930)

PHILIP HESELTINE is best known to-day as a composer of songs written under the name of Peter Warlock.

Educated at Eton, he had no specialised academic training in music but enjoyed the friendship of Frederick Delius and Bernard van Dieren. He edited several series of old English songs, arranged for the pianoforte many of Delius' orchestral works, founded and edited a musical paper and published informative articles and books.

His settings of early English poems delightfully convey not only the meaning and rhythm of the words, but something of the atmosphere and charm of the period.



M  
1620  
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# Whenas the rye reach to the chin

GEORGE PEELE

PETER WARLOCK

Quasi presto (♩ = 108 - 112)

Voice

When - as the rye reach to the chin, And

Piano

8ve alt.

*mf**f*

chop cher-ry, chop cher-ry ripe with-in, Straw-ber-ries swim-ming

*p**mp*

in the cream And school-boys play-ing in the stream-Then

*poco cresc.**mf*



O, \_\_\_\_\_ then O, \_\_\_\_\_ then O, my true\_ love

*ten.*

said, Till that \_\_\_\_\_ time come a - gain She

*f* *mf*

could not live\_ a maid. Then O, \_\_\_\_\_ then

*ppp subito*



O, \_\_\_\_\_ then O, my true love said, Till

that \_\_\_\_\_ time come a gain She could not live a

*mp*

*staccatissimo  
ma marcato*

*f*

*non rit.*

maid.

*sfz*

*p*



# There is a lady sweet and kind

The Poem from Thomas Ford's  
"Musicke of Sundrie Kindes" (1607)

PETER WARLOCK

**Quasi Allegretto**

**Voice**

There is a la - dy sweet and kind,

**Piano**

*mp*

Was nev - er face so pleased my mind,

I did but see her pass - ing by, And yet I love her

*rit.*



till I die. Her ges-ture, mo-tion and her smiles,

*p rit. molto*  
*mp a tempo*

Her wit, her voice my heart be-guiles,

Be-guiles my heart, I know not why,

*rit.*

And yet I love her till I die.

*p rit. molto*



Cu - pid is wing - èd, and doth range,

*mp a tempo*

Her country so my love doth change: But change she earth or

*f pochiss. affrettando*

change she sky, Yet will I love her

*ritenuto*

till I die.

*p rit. molto*

*pp*



# The Countryman

JOHN CHALKHILL  
(17th Century)

PETER WARLOCK

At a brisk walking pace

VOICE

PIANO

*cantando*

*mp staccatissimo sempre*

Oh, the sweet con-tent - ment The coun - try-man doth find.

High tro-lol-lie lol-lie loe, High tro-lol-lie lie! — That



qui - et con - tem - pla - tion Pos - ses - seth all my mind: Then care a-way And

*cantando*

*p*

*staccatissimo*

wend a-long with me. For courts are full of flat - ter-y, As

hath too oft been tried; High tro-lol-lie lol-lie loe, High tro-lol-lie

lie! — The ci - ty full of wan - ton-ness, And both are full of pride. Then



care a-way, and wend a-long with me. But oh, the hon - est

coun - try-man Speaks tru - ly from his heart, High tro-lol-lie lol-lie loe,

High tro-lol-lie lie! — His pride is in his til-lage, His hors - es and his

cart: Then care a-way and wend a-long with me. The



plough - man, though he la - bour hard, Yet on his ho - li - day,

*mf cresc.*

High tro-lol - lie lol - lie loe, High tro-lol - lie lie! — No

em - per-or so mer - ri - ly Does pass his time a - way; Then

*ff*

care a - way and wend a - long with me.



# Take, O take those lips away

SHAKESPEARE

PETER WARLOCK

*Lento, con tristezza*

Voice

Take, O

Piano

*mf*

take — those lips — a — way That so

*mp*



sweet - ly were - for - sworn, And those

eyes, the break of day - Lights that do - mis - lead - the

Più lento

morn. But my kis - ses bring a - gain,

*rit. molto*, *p*



bring a - gain, Seals of love, but seal'd in

, *pp sotto voce*  
vain, seal'd in vain!

*dim.* *p* *mf* *ritenuto*

*dim.* *p* *pp* *ppp*

*Ped. al fine*



# The Jolly Shepherd

Poem from  
"Wit and Drollery" (1661)

PETER WARLOCK

*Allegretto con moto*

VOICE

PIANO

*mf* *mp*

The

life of a shep-herd is void of all care-a, With his bag and his

bot-tle he mak-eth good fare-a. He ruf-fles, he shuf-fles in

*mf* *p subito*



all ex-treme wind-a, His flock sometimes be-fore him, and some-times be -

- hind-a. He hath the green mead-ows to walk at his will-a, With a

*mf* *mp*

pair of fine bag-pipes up-on the green hill-a; Trang-dil-la, trang-

*p* *tenore* *poco marcato*

- dil-la, trang down a down dil-la, With a pair of fine bag-pipes up -



- on the green hill - a.

His sheep round a - bout him do feed on the dale - a, His

bag full of cake bread, his bot - tle of ale - a, A can - tle of

cheese that is good and old - a, Be - cause that he walk - eth all

day in the cold - a; With his cloak and his sheep-hook thus march - eth he

still - a, With a pair of fine bag - pipes up - on the green

hill - a; Trang dil - la, trang - dil - la, trang down a down dil - la, With a

pair of fine bag - pipes up - on the green hill - a.



If cold doth op -

press him to cab-in goeth he - a, If heat doth mo - lest him, then

un - der green tree-a; If his sheep chance to range — o - ver the

plain - a, His lit - tle dog Light-foot doth fetch them a - gain - a, For

there he at - ten-deth his mas - ter's own will - a, With a pair of fine

bag-pipes up - on the green hill - a; Trang - dil - la, trang - dil - la, trang  
*Cantabile e legato*

down a down dil - la, With a pair of fine bag-pipes up - on the green

hill - a. If  
*Con brio*

*mf* *f*

*Red.* *basso* \*



Phil-li-da chance come trip-ping a-side-a, A most friendly

*(crisp and lightly)*

*poco marcato*

wel-come he doth her be-tide-a, He straightways pre-sents her a

poor shep-herd's fees-a, His bot-tle of good ale,— his

*p*

cake and his cheese-a. He pip-eth, she danc-eth all

*p*

*tenore marcato*

at their own will - a, With a pair of fine bag-pipes up -

on the green hill - a, Trang - dil - la, trang - dil - la, trang down a down

*f marcato*

dil - la, With a pair of fine bag-pipes up - on the green

hill - a.



# The bayly berith the bell away

Anonymous

PETER WARLOCK

Lento quasi Andantino (♩ = 50)

Voice

The mai - dens came when I was in my mo - ther's

Piano

*mp*

bow'r.

I had all that I would.

The bay - ly

*p**mp**pochiss rit.**a tempo*

be - rith the bell a - way, The li - ly, the rose, the rose I lay.

The sil - ver is white, Red — is the gold —

The robes they lay — in fold. — The

*pochiss ritenuto*

bay - ly be - rith the bell a - way, The li - ly, the rose, the

*ritenuto* *a tempo*

rose — I lay. — And through the glass win - dow



shines the sun. How should I

*pp* *ritenuto molto.*

*mf* *pp*

love and I so young? The

*a tempo* *rit.* *pp*

*mf*

bay - ly be - rith the bell a - way The li - ly the

*a tempo (ma più lento che tempo I.)* *ritenuto*

*pp*

li - ly the rose I lay.

*p* *ppp*

## TWO SHORT SONGS

## I

## I held Love's head

HERRICK

PETER WARLOCK

*Andante affettuoso.*

VOICE.

I held Love's head while

PIANO.

*mp**con Ad*

it did ache; But so it chanced to be; The

cru-el pain did his for-sake, And forth-with came to



me. Ay me! how shall my grief be stilled? Or

where else shall we find One..... like to me, who

must be killed For be-ing too - - too-kind?

*rit molto.* *p*

The musical score is written for a voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are written below the vocal line. The piano accompaniment features chords, arpeggios, and melodic lines. The score ends with a double bar line and a repeat sign.

# II

## Thou gav'st me leave to kiss

HERRICK

PETER WARLOCK

*Allegretto scherzando.**(lightly.)*

VOICE.

Thou

PIANO.

*mf*

Ed.

\*

gav'st me leave to kiss;..... Thou gav'st me leave to

woo;..... Thou mad'st me think by this, And that, thou

*mp*



lov'dst me too. But I shall ne'er for-

*mf*

- get, How for to make thee mer-ry: Thou

*ten.*

*8.*

*f* *mp.*

*Red.*

mad'st me chop, but yet,..... An - other snapt the

*mf* *f*

cherry.

*l.h.*

*Red.* \* *Red.* \*

# Walking the woods

Poem from  
"A Gorgeous Gallery of Gallant Inventions" (1578)

PETER WARLOCK

*Allegretto (poco rubato, colla voce)*

VOICE

I would I were Actæon whom

PIANO

Dia - na did dis-guise, To walk the woods un-known where-as my la - dy lies: A

hart of pleas-ant hue I wish that I were so, So that my la - dy knew a -



- lone me and no mo.

*pochiss. rit.* *a tempo*

To fol - low thick and plain, by hill and dale a - low, To

drink the wa - ter fain, and feed me with the sloe; I would not fear the frost, to

lie up - on the ground, De - light should quite the cost, what pain so that I found.

*pochiss. rit.*

*a tempo*

The shal-ing nuts and mast that

fall-eth from the tree Should serve for my re-past, might I my la-dy see; Some-

- time that I might say when I saw her a-lone, "Be-hold thy slave, a-lone, that

*poco allargando*

walks these woods un-known!"

*ritenuto* *a tempo*



# The First Mercy

BRUCE BLUNT

PETER WARLOCK

Allegretto con moto

VOICE

Ox and /ass at Beth - le - hem

PIANO

*mp* *legato*

On a night, ye know of them. We were on - ly crea - tures small,

Hid by sha - dows on..... the wall.

We were swal - low, moth and mouse; The Child was born

*p*

This system contains the first line of the song. The vocal melody is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked with a common time signature 'C'. The piano part begins with a piano (*p*) dynamic. The lyrics are: "We were swal - low, moth and mouse; The Child was born".

in our house, And the bright eyes of us three

This system contains the second line of the song. The vocal melody continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: "in our house, And the bright eyes of us three".

Peeped at His na - ti - vi - ty.

This system contains the third line of the song. The vocal melody continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: "Peeped at His na - ti - vi - ty.".

Hands of peace up - on that place Hushed our be - ings for... a space -

*pp*

This system contains the fourth line of the song. The vocal melody continues on a single staff. The piano accompaniment continues on two staves. The lyrics are: "Hands of peace up - on that place Hushed our be - ings for... a space -". The piano part ends with a piano (*pp*) dynamic.



Qui - et feet and fold - ed wing, Nor a sound of

The first system of the musical score. The vocal line is in G major, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of two staves. The right hand plays a series of chords: G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: G4-B4, A4-C5, and B4-D5.

a - ny-thing. With a mov - ing

*p sempre legato*

The second system of the musical score. The vocal line continues with a half note D5, followed by a half note E5, and then a half note F5. The piano accompaniment continues with the same chord sequence. The right hand plays a series of chords: G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: G4-B4, A4-C5, and B4-D5.

star we crept Clo - ser when the Ba - by slept;

The third system of the musical score. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same chord sequence. The right hand plays a series of chords: G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: G4-B4, A4-C5, and B4-D5.

Men who guard - ed where He lay Moved to fright - en

The fourth system of the musical score. The vocal line continues with a half note C5, followed by a half note D5, and then a half note E5. The piano accompaniment continues with the same chord sequence. The right hand plays a series of chords: G4-B4, A4-C5, and B4-D5. The left hand plays a series of chords: G4-B4, A4-C5, and B4-D5.

us a - way. But the Babe, a -

*mf*

*Red \**

- wa - kened, laid Love on things that were.... a - fraid;

With so sweet a ges - ture He Called us to His com - pan - y.

*mp* *mf*

*Red \** *Red \** *Red \** *p* *mp* *Red \**



# As ever I saw

Anonymous

PETER WARLOCK

**Allegro** ( $\text{♩} = 92$ )

**Voice**

**Piano** *mf*

She is gen - tle and al - so wise; Of all — o - ther she

bear - eth the prize, That ev - er I saw. To

hear her sing, to see her dance! She will be the best her.

- self ad - vance, That ev - er I saw. To

*p legato*

see her fin - gers that be so small! In my con - ceit she

pass - eth all that ev - er I saw.



Na-ture in her hath won - der - ly wrought Christ nev - er such an -

- oth - er bought, That ev - er I saw.

I have seen ma - ny that have beau - ty Yet is there none—

like to my la - dy that ev er I saw.

*f con vigore*

There - fore I dare this bold - ly say

*f con vigore*

I shall have the best — and fair - est may That

*cresc.*

*poco rit.* *a tempo*

ev - er I saw, — that ev - er I saw.

*ff*



# My gostly fader

An early 15th Century Rondel  
attributed to Charles d'Orléans

PETER WARLOCK

*Moderato - rubato (declaim confidentially)*

**Voice**

My gost-ly fa-der, I me con-fesse - First to God, and

**Piano**

*mf*

then — to you — That at a win-dow. (wot ye how?) I

*p* *mf*

stale a cosse of grete — swete-ness\_ Which don was out a -

*colla voce*

vis - e - ness; but hit is doon, not un - doon

*ten.*

now My gost - ly fa - der, I me con - fesse.

*pp*

First to God and then \_\_\_\_\_ to you.

*ten.*

*ppp*

But I re - store it shall dout - less a -

*mf*



*poco rit.* *a tempo*

gein, if so be that I now. And that to God I

*ritenuto*

make a vow, and elles I ax-è for yef-ness

*a tempo*

My gost-ly fa-der, I me con-fesse.

First to God and then to you.

# Sweet Content

THOMAS DEKKER

PETER WARLOCK

*Quasi presto*

Voice

Art thou poor, yet hast thou gold-en

Piano

*mf* *mf* *mp*

slum-bers? O sweet con-tent! Art thou rich, yet

is thy mind per-plex-ed? O pun-ish-ment!



Dost thou laugh to see how fools are vex - ed to

add To gold - en num-bers gold-en num-bers?

O sweet con-tent, O sweet, O sweet con-tent!

*dolce.*

*mp*

Work a-pace, a - pace, a - pace, Hon - est la - bour

*mf*

*non rit.*

bears a love-ly face, Then hey non-ny non-ny, hey non-ny non-ny!

Canst drink the

*f* *p* *mf*

*senza Ped.*

waters of the crisp-ed spring? O sweet con-tent!

Swim'st thou in wealth, yet sink'st in thine own



tears? O pun - ish - ment!

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a half note A4 with an accent (>), and finally a half note G4. The piano accompaniment (grand staff) features a melody in the right hand with eighth and quarter notes, and a bass line with quarter and eighth notes. The key signature is one sharp (F#).

Then he that pa - tient - ly wants bur - den

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains its melodic and harmonic support.

bears no bur - den bears, but is a

The third system of the musical score. The vocal line includes a quarter rest before the final note. The piano accompaniment continues with its established pattern.

King, a King!

*poco rit* *a tempo* *poco rit.*

*f*

The fourth system of the musical score. The vocal line concludes with a half note G4. The piano accompaniment features a final chord in the right hand and a descending line in the left hand. The tempo markings *poco rit*, *a tempo*, and *poco rit.* are indicated. A forte (*f*) dynamic is marked at the beginning of the piano part. The system ends with a 3/4 time signature change.

O sweet con - tent, O sweet, O sweet con - tent!

*a tempo dolce.* *pochiss rit.*

*mf* *p*

Work a - pace, a - pace, a - pace, Hon - est la - bour

*a tempo*

*mf* *f*

bears a love - ly face, Then Hey non - ny non - ny,

*non rit.* *cresc.* *ff*

Hey non - ny non - ny!

*non rit.* *p* *senza Ped.*



# Lullaby

THOMAS DEKKER

PETER WARLOCK

Allegretto (♩ = 152)

Voice

Gold - - en slum\_bers kiss your

Piano

*mp*

eyes,

Smiles — a - wake you when you

*mf**mp**(con moto sempre)*

rise.

Sleep, pret.ty wan\_tons, do not cry. — And I will

*p**ten. senza Ped.*

sing a lul - la - by ——— Rock them rock a lul - la, lul - la -

- by.

Care — is hea - vy, there - fore sleep you

You — are care, and care must keep you



Sleep, pret - ty wan - tons, do not cry, ——— And I will

*pp*

sing a lul - la - by ——— rock them, Rock a lul - la lul - la -

*pochiss ritenuto a tempo*

by.

*(non rit.)*

*diminuendo sempre, ma non rit.*

*ppp*





# Artistic Songs

**ARNE/ROWLEY, Alec**

Polly Willis, G (D-G)

**BENJAMIN, Arthur**

Winds work, B $\flat$  and C (D $\sharp$ -F)

**BISHOP/ROWLEY, Alec**

Deep in my heart, E $\flat$  (E $\flat$ -G)

**BLISS, Arthur**

Being young and green, E $\flat$  (E $\flat$ -A $\flat$ )

**BRIDGE, Frank**

Go not, happy day, G and A (B $\flat$ -E)

Love went a-riding, E, G $\flat$  and G (E-F)

**CLARKE, Rebecca**

Shy one, F (C-A)

**COLERIDGE-TAYLOR, Samuel**

The gift rose, B $\flat$  and D (A-D)

She rested by the broken brook,  
E $\flat$  and G (B $\flat$ -E $\flat$ )

**COPLAND, Aaron**

Dear March, come in, F $\sharp$  (A-F $\sharp$ )

**DELIUS, Frederick**

So white, so soft, so sweet is she,  
A (G $\sharp$ -D $\sharp$ )

Spring the sweet Spring, C (D-A)

**DEL RIEGO, Teresa**

Mignonne, here is April, B $\flat$  and D (B $\flat$ -F)

**FINZI, Gerald**

Rollicum-Rorum, D (A-E)

To Lizbie Browne, E $\flat$  (B $\flat$ -E $\flat$ )

**GIBBS, C. Armstrong**

Five eyes, G and B $\flat$  minor (D-D)

Nod, D (D-F)

The oxen, A $\flat$  (D $\flat$ -F)

Silver, E and F $\sharp$  minor (B-E)

**GOVER, Gerald**

When music sounds, D (F $\sharp$ -G)

**GURNEY, Ivor**

Sleep, G and B $\flat$  minor (B $\flat$ -F)

**HAGEMAN, Richard**

Christ went up into the hills,

E $\flat$  and E minor (E $\flat$ -A $\flat$ )

Do not go, my love, D and F $\sharp$  (B-E $\flat$ )

**HAMILTON, Janet**

By Wenlock Town, F and A $\flat$  (C-E)

**HARRISON, Julius**

King Charles, C minor (E $\flat$ -G)

Marching along, D and F minor (C $\sharp$ -F)

Sea winds, F (B-D)

**HUNTER, Winifred**

Invocation, C (C-G)

**IRELAND, John**

The Holy Boy, E $\flat$  and F (C-F)

If there were dreams to sell,

D $\flat$ , E $\flat$  and F (B $\flat$ -E $\flat$ )

Spring sorrow, F and A $\flat$  (C-D)

**POSTON, Elizabeth**

Sweet Suffolk owl, F and A $\flat$  (C-F)

**QUILTER, Roger**

Barbara Allen, D (D-D)

Dream valley, D, F and G $\flat$  (A-D)

Drink to me only, E $\flat$ : F and G (E $\flat$ -E $\flat$ )

The fuchsia tree, A, B and C $\sharp$  minor (A-E)

**ROBINSON, Avery**

Water boy, G (B-E)

**ROREM, Ned**

Echo's song, G $\flat$  (E $\flat$ -F)

**ROWLEY, Alec**

Derbyshire song, D (D-D)

Johnny shall have a new bonnet,  
E $\flat$  (E $\flat$ -G)

**TRIMBLE, Joan**

Green rain, D $\flat$  (C $\sharp$ -F)

**WARLOCK, Peter**

As ever I saw, D $\flat$  and E $\flat$  (D $\flat$ -G $\flat$ )

The countryman, A $\flat$  (E $\flat$ -A $\flat$ )

The first mercy, F (F-F)

**WOLFE, Jacques**

Shortnin' bread, D and F (D-D)

*The compass of the lowest key only is given*

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